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THE PROPERTY OF
MRS. E. A. DUGENAN.

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1927.

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Mrs. G. A. Duigenan.

FIRST DAY'S SALE.

Wednesday, June 29th, 1927.

CHINESE PORCELAIN.

BLUE AND WHITE.

LOT

- 1 A Ginger Jar, cracked ice and prunus design, 5 in. high; with wood cover and stand (3)
- 2 A Ginger Jar, landscape and figure subjects, with a flower and diaper collar on the shoulders, 8½ in. high; with wood stand (2)
- 3 A Ginger Jar, two dragons chasing the *chu*, and clouds, 8½ in. high; with wood cover (2)
- 4 A Ginger Jar, cracked ice and prunus, with three shaped compartments filled with vases and implements for the writing table, 8½ in. high; with wood cover and stand (3)

5 A Ginger Jar, two dragons chasing the *chu*, and clouds, 9 in. high; with wood cover (2)

6 A Ginger Jar, an interior scene and figures on one side, and plantains on the reverse, 9 $\frac{1}{4}$ in. high; on wood stand (2)

7 A Ginger Jar, fanciful characters for Long-life alternating with floral bar devices, and a collar round the shoulders, 6 $\frac{3}{4}$ in. high; on wood stand (2)

8 A pair of Ginger Jars of the same design as the preceding, 8 $\frac{1}{2}$ in. high; with wood covers and stands (6)

9 A Ginger Jar, cracked ice and prunus design, with two shaped compartments filled with vases, 6 in. high; with wood collar and stand (3)

10 A jar-shaped Vase, with broad shoulders, the sides divided into leaf-shaped compartments filled with flowers growing on rocks, fine colour, 8 $\frac{1}{4}$ in. high; with wood cover and stand (3)

11 A pair of Tea Jars, square form, decorated with landscapes, water scenes and buildings, 12 $\frac{3}{4}$ in. high; with wood covers (4)

12 A Tea Jar, of similar form and decoration, 13 $\frac{3}{4}$ in. high; with china cover (2)

13 A Tea Jar, cylindrical, with landscape and water scene, round the shoulders a scrolled collar, 11 $\frac{3}{4}$ in. high; with china cover (2)

14 A MING BOWL, curving sides, waved rim, the inside divided into ten compartments, each with a fungus of longevity, and crane and lotus in the centre, outside with three *shi-tzu* and the *Fang-sheng* emblem of victory, 6 $\frac{1}{4}$ in. high, 14 $\frac{1}{4}$ in. diam.; on wood stand (2)

15 A *Wan-li* Bowl, inside and outside decorated with conventional floral designs, 4 $\frac{1}{2}$ in. high by 10 $\frac{1}{4}$ in. diam.; on wood stand (2)

16 A COVERED BOWL, decorated with flowers and foliated scrolls in strong blue, 9 $\frac{1}{2}$ in. high, 8 $\frac{1}{2}$ in. diam.; with wood stand (2)

17 A Bowl, with recurved sides and fluted rim, round the body Sages in a landscape, round the neck the *Pa Pao* or Eight Precious Things, $5\frac{3}{4}$ in. high by 9 in. diam.; on wood stand (2)

18 A Bowl, bell-shaped, round the body the Seven Sages of the Bamboo Grove, 7 in. high, $8\frac{3}{4}$ in. diam.; on wood stand (2)

19 A Bowl, recurved sides, round the outside Shou Lao the god of longevity and the Eight Taoist Immortals, $6\frac{1}{2}$ in. high, $8\frac{3}{4}$ in. diam.; on wood stand (2)

20 A Bowl, recurved sides, round the body alternate characters for Long-life and conventional lotus with entwined stems, scroll border round the neck, $5\frac{1}{4}$ in., $8\frac{1}{2}$ in. diam., on wood stand (2)

21 A Jar, cylindrical, decorated with flowers of the Four Seasons in vases with other decoration between, $8\frac{1}{2}$ in. diam., $7\frac{1}{2}$ in.

22 A Jar, cylindrical, an indoor scene of an official and his wife receiving birthday congratulations, on the reverse a terrace with plantains, $7\frac{1}{4}$ in. high, 8 in. diam.

23 A pair of soft paste Vases, broad shouldered, recurved sides and short necks, a domestic scene with boys showing their parents a scroll, $7\frac{1}{4}$ in. high; on wood stands (4)

24 A spouted Vase, oviform body, long neck, decorated with flowers, insects and precious things, $13\frac{3}{4}$ in. high; on wood stand (2)

25 A PAIR OF EGG-SHELL LANTERNS, on stemmed stands, on the ovate shades Chao Yü, the faithful adherent of Lui Pei carrying away A Tow the infant son of his master after the rout of 280 A.D., around the neck and bases bands of foxes and foliage, $12\frac{1}{4}$ in. high (4)

26 A BEAKER, around the body a group of five Sages and an attendant studying the *Ying-yang*, and on the neck How Sien Seng with the toad, and one of the Sien with a string of cash, $17\frac{1}{4}$ in. high; on wood stand, on marble topped table-stand, 24 in. high (3)

27 A BEAKER, a landscape and boating scene on body and neck, in very fine cobalt blue on a curd white ground, 18 in. high; on wood stand, on marble topped table stand, 36 in. high; *K'ang-hsi* (3)

28 A Beaker, round the body and neck vases and implements for the writing table, a kylin, carp, and dotted about, the *Pa-Pao* or Eight Precious Things, 18½ in. high; on wood stand

29 A Vase, cylindrical, with broad neck and projecting rim, around the body a group of mythological and historical personages in a garden, 17¾ in.

30 A Vase, square tapering form, with a short neck, in the centres of the sides a circular design of fret with five chimera, enclosing *Shou*, "Long Life," with other similar ornament, 21 in. high; with wood stand (2)

31 A Vase, broad-shouldered, recurved sides, short broad neck, with groups of men engaged in The Four Accomplishments of Music, *Go*, Writing and Painting, and children at play around them, 14½ in. high; with wood cover and stand (3)

32 A Vase, double gourd shape, with decoration all over of peony flowers enclosed by foliated scrolls, 18 in. high; on wood stand (2)

33 A pair of Vases, soft paste, hexagonal, with bold shoulders and tapering sides, each decorated with a similar scene reversed of magnates feasting, with ladies before the tables, 19¾ in. high (2)

34 A Beaker, trumpet-shaped, round the neck literary recluses engaged in a garden, with deer roaming about, and two bands of conventional ornament below, 17½ in. high

35 A Vase, with bold shoulders and recurved sides, decorated with a land and water-scape and figures, beneath an ornamental collar, with similar design on the china cover, 24½ in. high; on wood stand (3)

36 A pair of Vases of similar character, round the sides landscapes and scenes on the Hoang-ho River, with china covers, 25 in. high (4)

37 A Vase, of broad ovate form, round the body four shaped compartments filled with peony and fruiting plants surrounded by a fret ground, and similar design on the shoulders, $13\frac{1}{2}$ in. high

38 A Vase, of similar character, with compartments filled with peonies and peach blossoms, $14\frac{3}{4}$ in.

39 A Vase of ample proportions, recurved sides, short broad neck, with landscape and river scene, buildings and birds flying, round the neck and base ornamental bands, 26 in. high; on carved and pierced marble topped table-stand, 32 in. high (2)

40 A Vase, bulbous body, neck with plantain leaves round the base, the sides with landscapes, $12\frac{1}{2}$ in. high; on wood stand (2)

41 A Vase, oviform, short neck, a *shi-tzu* and scrolled branches of peonies, $7\frac{1}{2}$ in. high; on wood stand (2)

42 A Vase, with leaf-shaped panels, containing lange-lysen figures in brilliant blue, jade mark, $7\frac{1}{2}$ in. high; on wood stand (2)

43 A Vase with Flowers of the Four Seasons and Autumn Grasses, cut down to form a *huka* bowl, 6 in. high; and another, writing implements and *Pa-pao*, $6\frac{1}{2}$ in. high, with wood collar, and both with stands (5)

44 A Lamp Stand with bowl top, dragons and waves, $8\frac{3}{4}$ in. high; and a Stemmed Cup, $4\frac{1}{4}$ in. high (3)

45 A Vase, soft paste, crackled, Sages under a tree, 11 in. high; and another with similar subject, 6 in. high; both with wood stands (4)

46 A Vase, pilgrim bottle shape with landscapes, $7\frac{1}{2}$ in. high; on wood stand; and two Boxes, soft paste, circular, with figure subjects, $3\frac{1}{2}$ in. diam. (6)

47 A pair of Vases, barrel-shaped, on each a woman and child on a garden terrace, $3\frac{3}{4}$ in. high, with wood collars and stands (6)

48 A Wine Jug, with compartments of pomegranates and flowers, marked *Tao Kuang*, $10\frac{3}{4}$ in. high; and another similar, $10\frac{3}{4}$ in. diam. (2)

49 A Fish Pond, with dragons chasing the *Chu* and clouds, 19 in. high, 21 in. diam., on wood stand with five scrolled legs, $25\frac{1}{2}$ in. high (2)

50 SHOU-HSI PĒN-TZŪ, a cylindrical pan for washing the hands before worship, inscribed as made for the family worship place of Mr. Hu-yü Kao, and dated *T'ung Chih*, monkey year = 1864, $13\frac{1}{4}$ in. high, $15\frac{3}{4}$ in. diam.; on a wood stand, $13\frac{1}{4}$ in. high (2)

51 A Plate, shallow with broad flat rim, decorated with leafy scrolls, and in the centre armorial bearings of a past owner, 9 in. diam.; on wood stand (2)

52 A pair of Dishes, circular, peony and scroll pattern, full design, $14\frac{3}{4}$ in. diam. (2)

53 A pair of Dishes, of similar design, $14\frac{3}{4}$ in. diam. (2)

54 Two Dishes, circular, filled with floral ornament of slightly different designs, $14\frac{3}{4}$ in. diam. (2)

55 Two Dishes, circular, one with full floral pattern, 19 in. diam., and the other with a scroll centre and border, $18\frac{1}{4}$ in. diam. (2)

56 Two Dishes, one deep circular, with peonies in the centre, $17\frac{1}{2}$ in., and one shallow with shaped rim, and landscape, $16\frac{1}{4}$ in. (2)

57 Two Dishes, both deep, one with moulded design in low relief, and panels of flowers in blue, $15\frac{1}{4}$ in., and the other with floral centre and detached sprays of flowers on the rim, $14\frac{3}{4}$ in. diam. (2)

58 Two Dishes, deep circular, peony and scroll design, 14 in., and 15 in. diam. (2)

59 Three Dishes, circular, bamboo pattern, $15\frac{1}{2}$; circular lotus flowers, $14\frac{1}{2}$ in., and one with shaped rims, mixed flowers, $14\frac{1}{2}$ in. diam. (3)

60 Three Dishes, all circular, one landscape, $15\frac{3}{4}$ in., one Quail in in a field, $15\frac{1}{8}$ in., and one landscape and figures, $14\frac{3}{4}$ in. diam. (3)

61 A pair of Dishes, circular, a table for writing beside magnolia and chrysanthemums, 15 in., and another octagonal, birds and flowers, $14\frac{1}{4}$ in. diam. (3)

62 Three Dishes, one circular floral, $14\frac{1}{2}$ in., one with bird in the centre, $13\frac{1}{4}$ in., and one octagonal, lotus and peonies, 12 in. diam. (3)

63 A Table Screen, the centre panel of blue and white porcelain of the *K'ang-hsi* period, a landscape with a traveller crossing a bridge; panel, 14 in. by $9\frac{3}{4}$ in.; frame, 23 in. high

POLYCHROMATIC.

64 A pair of Ginger Jars, each with two square compartments and two quatrefoil compartments filled with flowers surrounded by floral scrolls and conventional blooms, $7\frac{1}{4}$ in. high; with wood covers and stands. *Ch'ien Lung* (6)

65 A pair of Vases, broad oviform, decorated with blossoming plants growing from rocks, and a bird on the ground, $7\frac{1}{2}$ in. high; on wood stands, marked *Yung Chêng* (4)

66 A pair of Vases and Covers, broad shoulders and recurved sides, with various flowers around the sides in enamel colours, $11\frac{3}{4}$ in. high; marked *Yung Chêng* (4)

67 A pair of Ginger Jars, on one a female *Sien-nung* riding a Kylin, and on the other a man holding an inscribed scroll, attended by children, in enamel colours, $7\frac{1}{4}$ in. high; *Yung Chêng* (2)

68 A PAIR OF EGG-SHELL LANTERNS on stemmed stands, each with red, white and green scrolled and floral design enclosing two square and two leaf shaped panels filled with various flowers, $12\frac{1}{4}$ in. high; on wood stands (6)

69 A Ginger Jar, on the front side a *Luan* bird on a rock with peonies, and a floral collar round the shoulders, in enamel colours, 9 in. high; on wood stand; *Yung Chêng* (2)

70 A PAIR OF VASES AND COVERS, broad shoulders, recurved sides, the sides divided into three rows of shaped compartments filled with flowers, lotus, magnolia, peonies, plum, etc., and with birds, or insects in each section, 22½ in. high; on marble topped carved wood table stands, 23 in. high (6)

71 A MING VASE, of tapering cylindrical form with short broad neck, decorated with fishes and crustacea among floating water weeds, and a plantain leaf collar round the neck, 42 in. high; with wood cover, on marble topped wood table stand, 32 in. high; marked *Chia Ching* (3)

72 A Vase, bulbous body, broad neck, decorated with a large floral design surrounded by green foliated scrolls in enamel colours, 19¾ in. high; on wood stand; *Yung Chêng* (2)

73 A pair of *famille verte* Vases, square bodies, short outcurved necks, on one four groups of soldier in landscapes, and on the other groups of people engaged in The Four Accomplishments, representing the Arts of Peace and War, 20 in. high (2)

74 A Vase, square, short trumpet-shaped neck, turquoise glazed, with flowers of the Four Seasons on the sides and plum blossom on the neck, 20¾ in. high

75 A Vase, broad shouldered, recurved sides, short broad neck, mottled brown glaze leaving white panels filled with flowers in enamel colours, 12½ in. high

76 A pair of New Year Tea-Jars and Covers, with floral decoration in enamel and flat colours, 4½ in. high; on wood stands; *Yung Chêng* (6)

77 Two *Huka* Stands, one in red and blue, 6½ in., and one polychromatic, 7¾ in. high (2)

78 A Vase, gourd shaped, with pink dragons in enamel colours, marked *Yung Chêng*, 8¾ in., and another, spheroidal, with short ribbed neck, and floral design in colours and gold, 7¾ in. high; both on wood stands (4)

79 A Vase, skittle shaped, with long neck, floral design, 10 in., and two Cups or small Bowls; all on stands (6)

80 A Basin, four lobed, with figures of Chinese heroes, 3 in. high, and a Vase, square with Chinese historical figures, 8 $\frac{3}{4}$ in., both *Tao Kuang*; on wood stands (4)

81 A large Dish, circular with shaped rim and fluted sides, the decoration of foliated scrolls and floral sprays in eels-blood colouring, 18 in. diam.; rivetted; on wood stand (2)

82 A FAMILLE VERTE DISH, circular, with lotus leaf panels filled with flowers radiating from the centre with a basket of flowers, and on the rim the eight emblems of Happy Augury, 15 in. diam.; on wood stand; *K'ang-hsi* (2)

83 A FAMILLE VERTE DISH, circular, with red diaper border leaving white panels of flowers on the rim, and in the centre a *Fêng* bird flying down above a *Kylin* by a Paulownia tree, 15 in. diam.; on wood stand; *K'ang-hsi*

84 A PAIR OF FAMILLE VERTE DISHES, circular, in the centre of each an eight pointed panel and round it four four-pointed panels filled with flowers, and with upright branches of flowers between, 10 $\frac{1}{2}$ in. diam.; on wood stands; *K'ang-hsi* (4)

85 A famille verte Dish, circular, a diaper border with panels of precious things on the rim, and in the centre a lady seated beside a table on which is a vase of peonies, 11 $\frac{1}{4}$ in. diam.; on wood stand (2)

86 A Dish, circular, saucer-shaped, in the centre two birds, one flying and one on the bough of a blossoming tree, with other flowers and a rock below, in five colours, 13 $\frac{1}{4}$ in. diam.

87 A large Dish, circular, on the rim the Eight Buddhist Emblems of Happy Augury amid clouds, in the centre a symmetrical design, all in five enamel colours, 20 $\frac{1}{2}$ in. diam.; marked *Ch'ien Lung*

88 A pair of Dishes, circular, saucer-shaped, each with peach tree, peonies and magnolia in the centre in enamel colours, 15 $\frac{3}{4}$ in. diam.; *Yung Chêng* (2)

89 Two famille rose Dishes, circular, one with diaper and floral patterns on the rim, and peonies and fungus of longevity in the centre, $13\frac{1}{2}$ in.; and the other with detached sprays of flowers, 15 in. diam., all in enamel colours (2)

90 Two Dishes, circular, one with design in white enamel with borders and flowers in gold, $16\frac{1}{2}$ in.; and the other all in white and gold floral design, $16\frac{1}{2}$ in. diam. (2)

91 A Dish, circular, with butterfly and flowers in six colours, $10\frac{1}{4}$ in. diam.; and a shell-shaped Dish with vases and flowers, $7\frac{1}{4}$ in. diam. (2)

92 The Taoist Immortals, five of a set of eight standing figures, $10\frac{3}{4}$ in. high; and a Ts'ao Kwoh-K'iu seated, with a pair of cymbals, $6\frac{1}{2}$ in. high; with wood stands (12)

WHOLE COLOURS.

93 A PAIR OF LARGE VASES and Covers, mazarin blue glaze with water gilded landscapes on the sides, and ornamental collars round the necks; *both somewhat faulty, and with odd covers*, 25 in. high; on wood stands (6)
 ** From the collection of Lord Kitchener.

94 A PAIR OF LARGE VASES and Covers, mazarin blue glaze with water gilded design of flowers and insects, *both somewhat faulty*, 25 in. high; on wood stands (6)
 ** From the collection of Lord Kitchener.

95 A PAIR OF LARGE VASES and Covers, mazarin blue glazed with plain sides, *vases intact but covers chipped*, 25 in. high; on wood stands (6)

96 A pair of Vases and Covers, broad shoulders, recurved sides, mazarin blue glaze with water gilded panels of flowers and insects, $16\frac{1}{4}$ in. high; on wood stands (6)

97 A Vase, elongated oval with short trumpet neck, mazarin blue glaze with water gilded figures of Shou Lao and the Emperor Wu Ti; on the neck vases, etc., $19\frac{1}{4}$ in. high; on wood stand (2)

98 A Vase, elongated oval with trumpet-shaped neck, black glaze, on the front side water gilded *Shi-tzu* and cubs, $22\frac{1}{2}$ in., on marble topped wood table stand, $31\frac{1}{2}$ in. (2)

99 A Vase, of similar form, black glaze, with water gilded vases and implements for the writing table, etc., $22\frac{3}{4}$ in. high; on marble topped wood table stand, 31 in. (2)

100 A pair of Vases of similar form, black glaze, with water gilded *Feng* birds and peonies, etc. on the front sides, and small birds on flowering plum trees on the reverse, round the necks Mandarin ducks and lotus, 21 in. high, on marble topped wood stands, 24 in. high (4)

101 A pair of Vases, hexagonal, each with two pierced handles, mazarin blue glazed, on the front sides water gilded representations of the *T'êng Wang Koh*, a pavilion erected in Nan-Ch'ang, province of Kianghsi by the Prince of T'êng in the VII CENT. A.D., where great poetical festivities were held at the autumn festival, and on the sides a textual description thereof, 21 in. high; on wood stands (4)

102 A Vase, similar to the foregoing, with another representation of a gate in water gold, but the inscription defaced, $21\frac{3}{4}$ in. high; on wood stand (2)

103 A Vase, similar, and with water gilded scenes, on one side men playing *Go*, and on the other a lake and boating scene, $16\frac{1}{4}$ in. high

104 A Vase, similar, but with landscape on one side, and flowers on the reverse, $11\frac{1}{2}$ in. high

105 A Vase, ovoid, short neck with outcurved rim, mazarin blue glaze, on one side a water gilded landscape, and an inscription on the reverse, $14\frac{3}{4}$ in. high; on wood stand (2)

106 A Vase, drop-shape with straight neck, mazarin glaze, plain, $16\frac{1}{4}$ in. high; on wood stand (2)

107 A Tea Jar, square, mazarin glaze, plain, $15\frac{1}{4}$ in.; with wood cover and stand (3)

108 A Vase, broad shoulders, recurved sides, short wide neck, mazarin glaze with remains of water gilded *Feng* birds on one side, $13\frac{1}{4}$ in. high; on wood stand (2)

109 A Vase, similar shape, mazarin glaze, plain, $13\frac{3}{4}$ in. high, rim chipped; on wood stand (2)

110 A Tea Jar and Cover, cylindrical, sloping shoulders, mazarin glaze, plain, $13\frac{3}{4}$ in. high (2)

111 A pair of Bowls, hemispherical, outsides mazarin glaze, insides white, $6\frac{7}{8}$ in. high, 10 in. diam. (2)

112 Two Dishes, circular, mazarin glaze, one plain, $16\frac{3}{4}$ in. diam.; and one with gilt dragon and clouds, $10\frac{1}{2}$ in. diam. (2)

113 A powder blue Vase, elongated oval, short broad neck, with gilt design of two dragons and two *Fêng* birds, on the neck the character for Long life, $17\frac{3}{4}$ in. high

114 A powder blue Jar, cylindrical, with gilt landscape and poems on the sides, $6\frac{1}{2}$ in. high, 7 in. diam; on marble topped wood table stand, $12\frac{3}{4}$ in. high (2)

115 A pair of blanc de chine Beakers, the central band with four flanges and relief ornament, with impressed leafy borders, $17\frac{1}{4}$ in. high (2)

116 A blanc de chine Vase, recurved sides and trumpet-shaped neck, two handles with loose rings, on the sides relief and impressed designs, $17\frac{1}{4}$ in. high; on wood stand (2)

117 A blanc de chine Beaker, with scratched floral design round the centre band, $14\frac{1}{4}$ in. high; and another, $9\frac{1}{8}$ in. high; on wood stand (3)

118 A pair of Vases, black glazed with gilt *Shi-tzu* and cubs, 11 in. high; on wood stands (4)

119 A Vase, black glazed with gilt *Shi-tzu*, $8\frac{1}{2}$ in.; another, with ascending dragon, 9 in.; and another, deep blue glazed, plain, $8\frac{1}{2}$ in. high, all on wood stands (6)

120 A LARGE VASE AND COVER, broad shoulders, recurved sides, covered with blue glaze leaving a white relief design of flowers, birds and insects, 25 in. high; on marble topped wood table stand, 46 in. high (3)

121 A PAIR OF LARGE VASES AND COVERS of similar shape, covered with celadon glaze leaving growing plants, flowers, birds, and insects, in white relief, $25\frac{1}{2}$ in. high; on wood stands (6)

122 A Vase, oviform, short broad neck covered with *Yueh-pai* or pale gray-blue glaze, crackled, 13 in. high; with wood cover and stand (3)

123 A Vase, drop-shape, long neck, bearing a foliated scroll design beneath a collar of fret in low relief under a *Ts'ung lü* or pale onion green glaze, $17\frac{1}{2}$ in. high; marked *Ch'ien Lung*; on wood stand (2)

124 A Vase, bulbous body, broad neck with four loop handles, the body with a scratched lotus and peony design, covered with celadon glaze, 16 in. high; on wood stand (2)

125 A Vase, drop-shape, short neck, on the body four compartments formed by foliated scrolls in low relief filled with blossoms, and a collar round the neck, all covered with celadon glaze, 16 in. high; on wood stand (2)

126 A Vase or Jar, broad shoulders, tapering sides, short broad neck, around the sides four chimera and clouds in low relief, covered with a pale onion glaze, 12 in. high

127 A Dish, circular, sloping rim, round the rim a scratched floral design, and in the centre a diaper of rice grain pattern, covered with celadon glaze, $19\frac{3}{4}$ in. diam.

128 A Dish, similar, in the centre a chequered design, celadon glaze, $18\frac{1}{2}$ in. diam.

129 A Dish, circular, concave rim, with scratched design of foliated scrolls, and in the centre a lotus flower and leaf, under celadon glaze, 19 in. diam.

130 A Dish, same shape and similar design, celadon glaze, 18 in. diam.

131 A Dish, same shape, similar border and broad floral centre, celadon glaze, $17\frac{3}{4}$ in. diam.

132 A Dish, circular, flat rim, with scratched design of scrolls and lotuses, and round the centre a curved border, celadon glaze, 19 in. diam.

133 A Dish, same shape, with narrow scratched border on the rim and lotus flower and leaf centre, celadon glaze, 17½ in. diam.

134 A Dish, circular, concave rim with scratched foliated scrolls, and a symmetrical floral device in the centre, celadon glaze, 17½ in. diam.

135 A Dish, similar shape and design, celadon glaze, 17½ in. diam.

136 A Dish, similar shape and design, but with a rosette in the centre, celadon glaze, 17½ in. diam.

137 A Dish, circular, sloping rim with scratched lozenge design, and flower and scroll centre, celadon glaze, 18 in. diam.

138 A Dish, circular, fluted rim, deeply scratched scrolls on the rim and two fishes in the centre, celadon glaze, 14 in. diam.

139 A Dish, circular, fluted rim and sides, floral centre, celadon glaze, 16½ in. diam.

140 Two Dishes, similar, celadon glaze, 14½ in. and 14 in. diam. (2)

141 Two others, similar, celadon glaze, 13¾ in. and 13¾ in. diam. (2)

142 Two others, similar, celadon glaze, 14½ in. and 13½ in. diam. (2)

143 Two others, similar, celadon glaze, 12½ in. diam. (2)

144 Two Dishes, circular, shaped rims and fluted sides, celadon glaze, 12½ in. and 12½ in. diam. (2)

145 Three others, similar shape, in various shades of glaze, 13½ in., 12¾ in. and 12½ in. (3)

146 Two Dishes, one with concave rim and scratched floral design in the centre, $15\frac{1}{2}$ in.; and one fluted rim, plain, celadon glaze (2)

147 A Dish, circular, concave rim, with etched design of rosettes and lozenges on the rim and sprays of flowers in the centre, covered with *ts'ung-lü* or pale onion green glaze, $16\frac{1}{8}$ in. diam.

148 A pair of Bowls, onion green glaze, with scratched fret design on the outside and inside pencilled in blue, *Hwa lin*, "Flower Forest," 4 in. high, 9 in. diam.; and another, with fine crackle, $3\frac{1}{2}$ in. high, $9\frac{3}{8}$ in. diam. (3)

149 A pair of Bowls, hemispherical, with thick brown treacly glaze, $3\frac{5}{8}$ in. high, $7\frac{3}{4}$ in. diam. (2)

150 A pair of Bowls, sloping sides, outsides liver coloured, insides white, $2\frac{1}{2}$ in. high, $7\frac{3}{4}$ in. diam.; marked *Ch'ien Lung* (2)

151 A Wine Cup, liver colour, marked *Yung Chêng*, $3\frac{5}{8}$ in.; a Vase, aubergine glaze, $5\frac{3}{4}$ in.; and another double gourd-shape, flambé, $6\frac{1}{2}$ in. (3)

152 A pair of Libation Cups, blanc de chine, rhinocerous horn shape, $3\frac{1}{2}$ in. high, one with wood rim and stand; and two others, smaller (4)

153 An Incense Burner, blanc de chine, with kylin head handles, 4 in. high; and two others, with *shi-tzu* head handles (3)

154 A Dish, blanc de chine, crackled, $10\frac{3}{4}$ in. diam.; and a Bowl, 5 in. high, $7\frac{1}{4}$ in. diam. (2)

155 Three Cups or Bowls, blanc de chine, with outcurved rims and incised inscriptions on the sides, 3 in. high

156 A Joss Stick Burner, blanc de chine; a circular Bowl, with incised inscription, on a pierced stand, $5\frac{1}{2}$ in. high; on wood stand, on brocade stand, with wood cover (5)

157 Three Figures of Kwan Yin, blanc de chine, one standing with Omito Fo on the diadem, 16 in. high; one standing hooded, $13\frac{1}{2}$ in., and one seated, holding a scroll, $5\frac{1}{2}$ in. high (3)

VARIOUS CERAMICS.

158 A Corean Bowl, blue and white crackled, flowers and birds outside, and a *shi-tzu* inside, with broad silver band on the rim, $5\frac{1}{4}$ in. high, $9\frac{3}{4}$ in. diam.; on wood stand (2)

159 A Chinese Box, circular, with raised design of crawling *Chih Lung* in green and purple on a turquoise glazed ground, mark *K'ang Hsi*, $5\frac{1}{4}$ in. diam.; and an Incense Burner, animal shaped, flambé with cover, and both with wood stands (6)

160 A Kutani Vase and Cover, broad shouldered, recurved sides, blue glazed with detached flowers and insects in enamel colours, 17 in. high; on wood stand (3)

161 A Kutani Ginger Jar, same style, $9\frac{1}{4}$ in. high; with wood cover and stand

162 A North Persian Service of porcelain, fifteen pieces with elaborate polychromatic decoration in enamel colours and female busts in oval panels and inscribed in Hebrew: *Shatah be lav tov Yeneha*, "Drink your wine with a good heart" on one side, and on the reverse: *Refua ve Haim*, "Good Health," and dated 1248 A.H. = 1832 A.D. (15)

163 Two North Persian Saucers of similar design, without inscription; and a Magical Dish, with Arabic texts from the Qur'an, and a Magical Square in the centre; on wood stand (4)

SECOND DAY'S SALE.

Thursday, June 30th, 1927.

VARIOUS WORKS OF ART.

LOT

164 Two jade *Ti* or Chinese Flutes, each consisting of fourteen white cylindrical sections with two end pieces of green, $21\frac{1}{2}$ in. long, with silk tassels (2)

165 A jade Vase and Cover, flattened pear-shape, with side handles and loose rings, and with chains of jade for suspension, $6\frac{1}{2}$ in. high; on wood stand (3)

166 A jade Vase and Cover, of flattened form, supported at the sides by a man and a tiger, $6\frac{1}{2}$ in. high; on wood stand (3)

167 A jade Incense Burner, circular bowl shape, with fluted sides and projecting *T'ao-t'ieh* head handles holding loose rings, $4\frac{1}{2}$ in. diam.; with jade mounted wood cover and stand (3)

168 A jade Vase, shaped as the Buddha-fingers citron (*Citrus decumana*), 5 in. high

169 A jade Vase and Cover, flattened form, two handles with loose rings, the sides carved with a bird on plum, and lotus flowers, $6\frac{1}{2}$ in. high; on brocade stand (3)

170 A jade *Ju-i*, pale green, with two *Chih-lung* on the stem, another above the head, and a poem engraved on the head, $16\frac{1}{2}$ in. long

171 A jade *Jui-i*, green with emerald markings, the stem and head carved as *Chih Ling*, the polyporus fungus of longevity, surmounted by a lotus flower, $16\frac{1}{2}$ in. long

172 A jade Incense Burner, on three legs, with lion-headed handles holding loose rings, the sides carved with dragons and kylin in relief, *cut from an iron stained pebble*, $8\frac{1}{2}$ in. high (2)

173 A jade Wine Pot, compressed tea pot form, with leaf-shaped panels on the sides containing the inscription : "Honours and Long-life" flanked by flowers in relief, $4\frac{3}{4}$ in. high

174 A jade Ornament, carved as *Ho-ho-urh Sien*, the twin genii of harmony and concord, 4 in. high; on wood stand (2)

175 Two jade *Pi-tung* or Brush Pots, cylindrical, pale green, plain sides, $4\frac{1}{2}$ in. and $3\frac{1}{2}$ in. high; one with stand (3)

176 A jade *Pi-tung*, cylindrical, pale green, with emerald markings, 4 in. high; a similar Brush Handle, $5\frac{1}{2}$ in. long; and a small Vase and stand, in stained jade (4)

177 A Jadeite Box, oblong quadrangular, with silver pierced centre piece, hinges and catch, $2\frac{1}{4}$ in. high by 8 in. by 4 in.

178 A Jadeite Incense Burner and Cover; a circular Box; and an oval Box, two on stands (8)

178A A rock crystal Sword Grip in two sections, $4\frac{1}{2}$ in. long; a rock crystal Bird; and an agate Section of a Geode or Nodule of stone, in which crystals are formed by nature (4)

179 A pair of cameo glass Vases, spheroidal bodies, with long straight necks, opaque brick red on pink, the bodies carved with flowers, the necks with gourd vines and fruits, $9\frac{1}{4}$ in. high (2)

180 Three Snuff Bottles: jade, heart-shaped, with metal stopper; Agate, carved with fishes, red stopper; and Agate, carved with Yang-tsze Kiang fishing, in the crust, glass stopper (6)

181 Four Snuff Bottles: Hair crystal, jade stopper; Banded Agate, red stoppers; Brown Agate, carved with a horse tethered to a stake, glass stopper; and Jadeite, carved with a gourd and staff, red stopper (8)

182 Four Snuff Bottles: one coral porcelain, one blue porcelain, both with *Fen-tin* pierced casing; one blue and white porcelain; and one wth pierced metal outercasing; all with stoppers (8)

183 Six Snuff Bottles, glass, all of different patterns, with stoppers (12)

184 Six more, all different, with stoppers (12)

185 Six more, all different, with stoppers (12)

186 Six more, all different, with stoppers (12)

187 Six more, all different, with stoppers (12)

188 Seven others, four glass painted inside, one Cameo glass, one brown glass and one blue and white porcelain, five with stoppers (12)

188A A pair of Cloisonné Altar Ornaments, the heads as lotus seed pods, surmounted by emblems of Happy Augury, on one, *Chang* the Endless Knot, and on the other *Yü*, a pair of fish, $14\frac{3}{4}$ in. high (2)

188B A Cloisonné Vase, square, two handles with loose rings, floral designs with borders of palmette leaves on a turquoise ground, $9\frac{1}{4}$ in. high

189 A Cloisonné Box, square with sloping lid and base on a terraced foot, floral design on a turquoise ground, $5\frac{1}{2}$ in. high

190 A Cloisonné Incense Burner and Cover, bulbous body on three elephant headed legs, foliated scrolls and flowers on a turquoise ground, ring handles, 7 in. high; and another, cauldron shape, $3\frac{3}{4}$ in. high (3)

191 A Cloisonné Incense Burner and Cover, tripod squat form with upright handles, fern scrolls on turquoise, 8 in. high; and another bowl shaped tripod of similar design, 3 in. high (3)

192 A pair of Cloisonné Vases, oblong section, with convex sides, scroll and flower design on turquoise, $7\frac{1}{2}$ in. high (2)

193 A pair of Cloisonné Vases, oviform, broad necks, scroll and flower designs on turquoise, $6\frac{3}{4}$ in.; and another pair, bulbous bodies and trumpet shaped necks, similar, $6\frac{3}{4}$ in. high (4)

194 A Cloisonné *Ju-i*, with fret design on turquoise, set with three carved lapis-lazuli plaques and inset characters for long life, $16\frac{1}{2}$ in. long

195 A Cloisonné Dish, circular, with curved sides, inside the Eight Taoist Immortals with Emblems of Happy Augury between and an ornamental centre, outside fern scrolls and conventional flowers; marked *Ching T'ai* (1450-57), 15 in. diam.

196 A Cloisonné Dish, circular, with curved sides, inside two dragons and waves on a lapis blue ground with outer border of fern scrolls and flowers on turquoise, repeated outside, 24 in. diam.

197 A Cloisonné Incense Burner and Cover of spherical form, on three shaped legs, round the body a band of fret on lapis blue, the rest flowers and scrolls on turquoise, $6\frac{3}{4}$ in. high

198 A pair of Cloisonné Vases, bulbous bodies, trumpet-shaped necks with fern scrolls and flowers, on turquoise, $6\frac{1}{2}$ in., and another pair, with recurved sides, turquoise ground, $6\frac{1}{2}$ in. high (4)

199 A Canton enamel Wine Cup, Cover and Stand, blue with white floral design; and a *Pi-tung* or Brush pot, square with pierced sides and floral design on pink, $13\frac{1}{2}$ in. high: both with *Shuang-hsi*, the "Double Happiness" inscription for wedding presents (4)

200 Two Canton Wine Pots, square figures in landscape panels on a yellow ground, $6\frac{1}{2}$ in.; and two Dishes, circular, yellow borders and flowers on lilac, $6\frac{1}{2}$ in. diam.

201 A Canton enamel Dish, floral pattern on turquoise, $17\frac{1}{2}$ in. diam.; and 10 other Dishes, various (11)

202 Four Canton enamel Boxes with fluted sides, yellow ground; and three others similar, on green ground, various sizes (7)

203 Eight Canton Cups, square, eight stands quatrefoil, eleven Spoons, and nine Dishes (36)

204 A rhinocerous horn Cup, carved and undercut with landscape, a man riding a bull, and other figures, and a poem inside in low relief, $4\frac{1}{2}$ in. high; on carved wood stand (2)

205 A *Tiao ch'i* lacquer Box, Soochou cinnabar, on the cover Confucius and two disciples around a wine jar under trees, and panels of flowers round the sides, $4\frac{1}{2}$ in. high; and another in black and red, $4\frac{1}{4}$ in. high (4)

206 A panel of porcelain Plaques set in gilt plaster, in the centre the character *Fu*, "Happiness," above it, Hsi Wang Mu, and Shou Lao, and around the eight Taoist Immortals, in blue and white, $19\frac{3}{4}$ in. sq.; framed

207 A fireplace Screen, composed of panels of famille rose porcelain set in wood frames of carved scrolled design bound in flat brass in two parts, the outer part arched for the open grate, and a five panelled part hinged for closing up the grate, 40 in. high, by 44 in. wide (2)

208 A Chinese Cabinet, plain wood brass bound and hinged, with folding doors, red lacquered and set with inlaid plaques of blue and white porcelain depicting the emperor Wu Ti and his councillor holding the infant heir apparent before Shou Lao, with ladies of the seraglio and children on the right; inside with one shelf, 37 in. high, by 43 in. wide, by $15\frac{3}{4}$ in. deep; with lock and key

209 A Chinese Cabinet, with coromandel folding doors and sides bearing domestic scenes, children at a fish pond, others at play, and receiving lessons, in colours with engraved brass mounts and hinges; inside fitted with eleven drawers, with painted lacquered fronts, the insides of the doors with similar decoration; with lock and key, on a table stand of black lacquered wood partly gilt, $57\frac{1}{2}$ in. high, by $33\frac{1}{2}$ in. wide, by $16\frac{3}{4}$ in. deep

210 A pair of Chinese Arm Chairs of *Hwa-li* or Chinese rosewood, the slats in the backs carved with vases on stands, all round stretchers, and marble seats (2)

** Illustrated in "The Studio," August, 1921.

211 A pair of Chinese Arm Chairs of *Hwa-li* or Chinese rosewood, the slats in the backs carved and pierced with a vase of peony, flanked by stags in a circle, and birds and flowers round the upper edge, all round stretchers, and marble seats (2)

** Illustrated in "The Studio," August, 1921.

212 AN EIGHT-FOLD SCREEN, of hinged *Hwa-li*, each fold with three panels of black lacquer inset with *pietra dura* figures and landscapes, in which jade, cornelian, lapis-lazuli, turquoise, and other semi-precious stones are freely used for the presentation of subjects very difficult to identify, but among which may be seen a priestly musician, various sages, literati, birds, animals, chimera, with Buddhist and Taoist emblems, and a double cash ornament inscribed *Chêng Iê*, 1506-1521, the probable date when the screen was made, 6 ft. 7½ in. high, 14 ft. 8 in. wide

** Illustrated in "The Studio," August, 1921.

[See ILLUSTRATION.]

213 A COROMANDEL EIGHT-FOLD SCREEN, in carved and painted lacquer with borders of lotuses round the top, square panels of flowers along the base and two panels on each of the outer sides filled with vases of flowers and figure subjects. The centre is filled with a scene in the *T'ung-chiao-t'ang* or "Hall of the Bronze Sparrow," where a noble is seated at a table, with his advisers beside him, and an attendant bearing a wine jug, watching a horsed archer shooting an arrow at a target, backwards; to right and left are bridges with other people and soldiery, and a band of musicians. The back is also fully decorated in the same style, the subjects being children washing a porcelain dog and playing games, 6 ft. 6 in. high by 10 ft. 8 in. wide

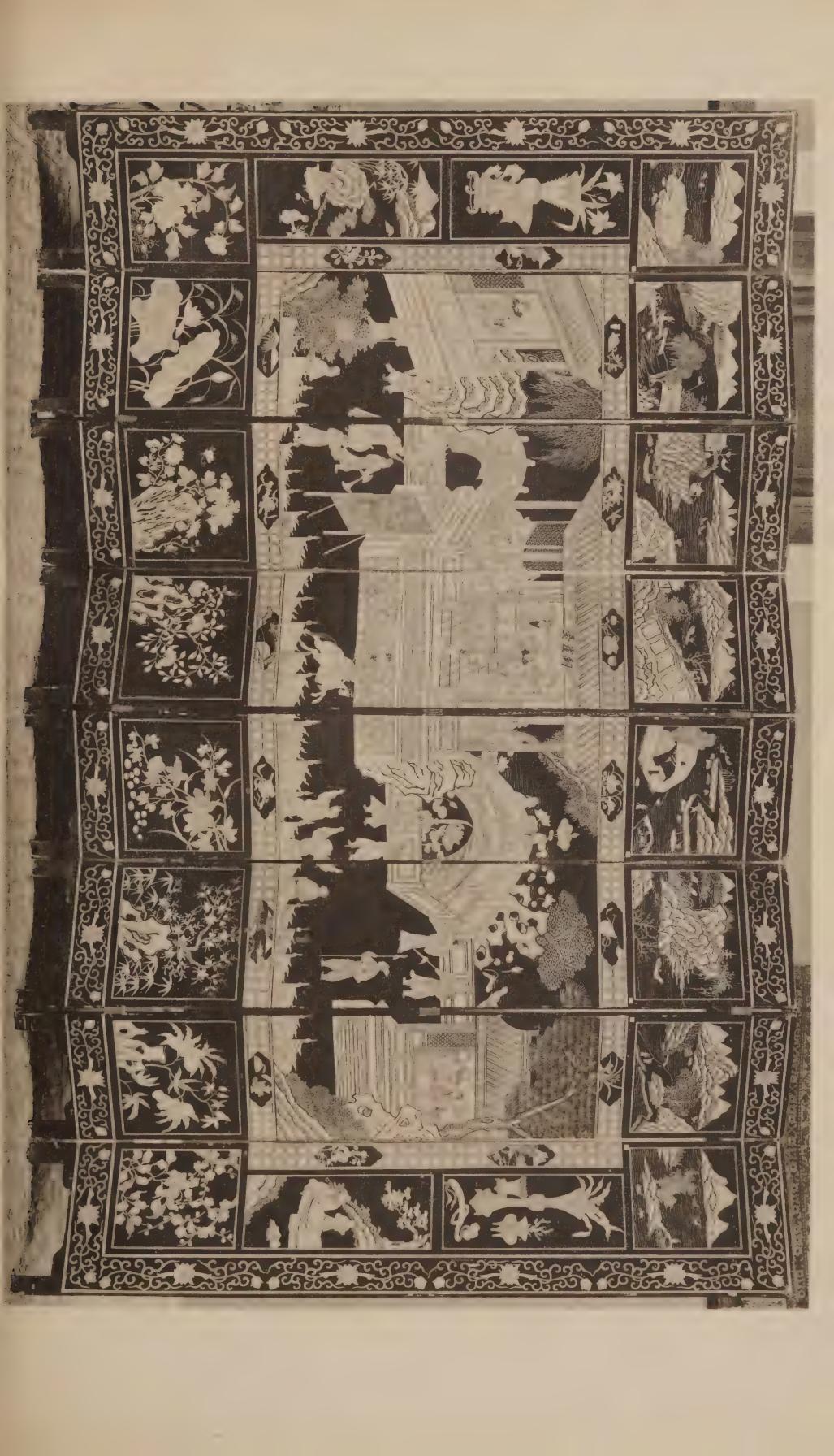
** The back illustrated in "The Studio," August, 1921.

[See ILLUSTRATION.]

214. A bronze Incense Burner, consisting of a quadrangular pan on four chimera-headed feet, with three pierced covers of receding sizes, one above another, surmounted by a coiled dragon in clouds, 23½ in. high; on wood stand



Lot 212.



215 A pair of bronze Vases and Covers, oblong quadrilateral, with loop and loose ring handles, each side with dentated flanges and the angles similarly treated, on the sides *T'ao-t'ieh* masks amid thunder scrolls, and on shoulders, bases and covers draconine forms in low relief, 9 in. high (4)

216 A bronze Vase (*Tsun*), quadrangular with bowed sides, two handles, broad neck with palmate leaf and meander design, round the sides *T'ao-t'ieh* masks amid thunder scrolls, and key fret round the base, 17½ in. high

217 A bronze Incense Burner (*Hsiang Lu*) and Cover, oblong cushion shaped on four chimera headed legs, the two handles formed as *Shi-tzu*, on the sides dragons in relief; the cover pierced with a band of scrolls and surmounted by a *Shi-tzu*, with seal on the base, 22 in. high by 22 in. wide (2)

218 Kwei Sing, the Genius of the Polar Star and Patron of Letters, bronze, standing on the head of a *Gao* fish, holding aloft a brush, and the measure *tao*, 14½ in. high

219 An Indian Portrait Plaque, copper, Lucknow work, with repoussé standing figure of Zeb-un Nisā Begam, daughter of the Emperor 'Alamgīr I, a celebrated poetess under the name of Makhfī, holding a fan and a chaplet of flowers, 3 ft. 11 in. high by 2 ft. 7 in. wide, framed

220 A similar Portrait of Nawab Sa'adat 'Alī Khān, King of Audh (r. 1798-1814), holding a sword, 3 ft. 11 in. high by 2 ft. 7 in. wide, framed

221 A similar Portrait of Ghazi Allah ud-dīn Haidar, son of the above (r. 1814-1827), with hands on his sword, 3 ft. 11 in. by 2 ft. 7 in. wide, framed

222 A Benares brass Dish, circular, engraved with Vishnu on Ananda attended by Lakshmi, being adored by Nagas and surrounded by other divinities; in the lower half a king's hunting party, 3 ft. 7 in. diam.

223 Four Persian steel Plaques, King Solomon seated between birds and reptiles, A Hunting Scene, A Kingly Feast, and A King standing, $10\frac{1}{4}$ in. high, in mosaic frames

224 A pair of Persian lacquer Plaques, circular, on one A Royal Reception, and on the other A Prince's Indoor Entertainment, $8\frac{1}{4}$ in. diam., in mosaic frames (2)

225 Eight Japanese ivory Netsuke (8)

226 Five Japanese ivory Netsuke, two others in wood, and one in nut shell (8)

227 A Pertabgarh enamel Snuff Box, with gilt hunting scene; a Chinese mother-o'-pearl Card Case; and a Chinese white metal Snuff Bottle of large size (3)

228 A Cashmire Shawl, of fine quality, 5 ft. 10 in. by 6 ft. 6 in.

229 A Persian silk Prayer Rug, with centre column, hanging lamps and floral borders, on an old gold ground, 5 ft. 7 in. by 4 ft.

230 A Chinese Screen, with silk embroidered centre, the Emperor Wu Ti and his minister receiving Shou Lao, the God of Longevity, in colours on white, glazed, and in black wood frame inlaid with mother-o'-pearl, 2 ft. 9 in. high by 1 ft. 9 $\frac{1}{2}$ in. wide

231 A PAIR OF COROMANDEL LACQUER PANELS. On one the scene of "The Undefended City," an incident in the wars of the Three Kingdoms, when Chang Fei, having cleared out all the inhabitants and his small body of troops, sat in the gate playing his *Ch'in* or harp, while two men swept the ground, and allowed T'sao T'sao's troops to enter, when, while they held high revelry, he fetched back his reinforced army and surrounded the invaders. On the other the *Han* General Nai-hsiang Wu welcoming the Emperor to his camp, carved and coloured, 2 ft. 6 in. by 5 ft. 4 in., framed (2)



Lot 234.

CHINESE PICTORIAL ART.

232 Portrait of a Chinese Official and his wife, seated in chairs, side by side, in colours on silk, 3 ft. 1 in. by 3 ft. 2 in., framed; *Ming dynasty*

233 The *T'ang* General Kwoh Tsze-i standing, surrounded by some of his innumerable progeny, the children of his eight sons and seven daughters, in colours, on silk, 5 ft. 4 in. by 2 ft.

** Illustrated in "The Studio," Aug., 1921.

234 Portrait of a Manchu Statesman, seated, robed in blue, with a red hat, in colours on silk, 4 ft. 10 in. by 2 ft. 9 in., framed; c. 1640

** Illustrated in "The Studio," Aug., 1921.

[See ILLUSTRATION.]

235 Portrait of another Manchu Statesman, similarly robed and seated, in colours on silk; 3 ft. 9 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in., framed; c. 1640

236 Portrait of a Manchu Gentleman, half-length, seated, right hand holding a button, in colours on silk, 3 ft. 3 in. by 1 ft. 11 $\frac{1}{2}$ in., framed; c. 1680

** Illustrated in "The Studio," Aug., 1921.

237 Portrait of the Wife of a Manchu Official, half-length, seated, hands in her sleeves, in colours on silk, 3 ft. 3 $\frac{1}{2}$ in. by 1 ft. 7 in.; c. 1680

** Illustrated in "The Studio," Aug., 1921.

238 Portrait of a Manchu Gentleman seated in front of a table, with a youthful attendant by his side, in colours on silk, 4 ft. 10 $\frac{1}{2}$ in. by 2 ft. 11 $\frac{1}{2}$ in., framed; c. 1680

239 Portrait of a Manchu Official and his wife, seated in chairs side by side, in colours on silk, 2 ft. 11 $\frac{1}{2}$ in. by 3 ft. 2 in., framed

240 Portrait of a Manchu Lady, seated in a chair, hands hidden in her sleeves, in colours on silk, 4 ft. 9 in. by 2 ft. 9½ in., framed

241 Portrait of the Wife of a Manchu Official, seated in a chair, in colours on silk, 3 ft. 3 in. by 1 ft. 6½ in., framed

242 Portrait of a Chinese Lady, seated in a chair upon a carpet of brilliant colours, in colours on silk, 2 ft. 11¾ in. by 1 ft. 10½ in., framed

243 Portrait of a Manchu Lady, seated in a chair, hands in her sleeves, in colours on silk, 5 ft. 9½ in. by 2 ft. 7 in., framed

244 Kwan Yu, seated, with his servitor Tcheou-T'sang and his son Koan Pin, in colours on paper, 5 ft. 4 in. by 2 ft. 11 in., framed
** Illustrated in "The Studio," Aug., 1921.

245 A Chinese Domestic Scene: In a pavilion in a garden, a gentleman playing the *Ch'in* and a lady accompanying him on the *Sēh*, two forms of harps, a lady attendant with cups, three other women, and two children at play in front, in colours on silk, 5 ft. 1 in. by 1 ft. 11 in., framed

246 A Landscape of high wooded hills, in the centre of which the top storey of a summer pavilion is seen, with three ladies in front of the window, in colours on silk, 4 ft. 1¾ in. by 1 ft. 7½ in., framed

247 A Man walking along carrying a crooked staff, followed by a boyish attendant bearing his *Ch'in* and a package of books; signed *Yün-chen-hsien Ch'ien-lung*, in colours on silk, 4 ft. 1 in. by 1 ft. 11½ in., framed

248 An elderly Sage, seated on his harp, with another man before him playing the *Pi-pa*, and a boy attendant in the rear; signed *Fu-tzü Wei*, in colours on silk, 4 ft. 1 in. by 1 ft. 1½ in., framed

249 A Manchu Official seated between two ladies, in colours on paper, 2 ft. 4 in. by 3 ft. 9½ in., framed

250 A Manchu Official seated and his wife placed slightly before him, in colours on paper, $2\text{ ft. } 5\frac{1}{2}\text{ in. by } 1\text{ ft. } 11\frac{1}{2}\text{ in.}$, framed

251 Two Manchu Ladies of rank, seated, the one slightly before the other, in colours on paper, $2\text{ ft. } 5\frac{1}{2}\text{ in. by } 1\text{ ft. } 11\frac{1}{2}\text{ in.}$, framed

252 A Manchu Official, seated, and his wife, seated, both in colours on paper, *en suite* $2\text{ ft. } 1\frac{1}{2}\text{ in. by } 1\text{ ft. } 11\frac{1}{2}\text{ in.}$, framed (2)

253 Scene of a Judgment Hall, with a prisoner being tried; and below, as in a vision, a scene in Hades with people being tormented, in colours on silk, $5\text{ ft. } 1\frac{1}{2}\text{ in. by } 2\text{ ft. } 7\frac{1}{2}\text{ in.}$, framed

254 Eleven Chinese carved wood Stands; three Covers; and seven brocade Stands (21)

LĀMAIST TEMPLE OBJECTS.

Lots 255 to the end have been described by Mr. A. J. D. Campbell, of the Indian Museum, Victoria and Albert Museum, South Kensington.

255 A Chest, with small hinged lid, with plaques on top and sides in relief, with 19 Tantric forms of the Devi. On lid, the four guardian Kings of the Quarters. Copper and gilt brass, inset with jewels, $1\text{ ft. } 4\text{ in. high, by } 1\text{ ft. } 8\text{ in. by } 1\text{ ft. ; Nepal}$

256 A Chest, with hinged lid, secured by "hasp and eye," with applied plaques, repoussé and chased. On top and sides are the four guardian Kings of the Quarters, and on the lid is the Dhyāni-Bodhisattva Avalokita in his form as Amoghapasha, repeated three times, copper, parcel-gilt, repoussé and chased, $1\text{ ft. } 1\text{ in. high, by } 1\text{ ft. } 6\text{ in. by } 1\text{ ft. ; Nepal}$

257 A portable Table, with three folding sides and fixed top, with applied plaques of repoussé and openwork. On the front a Tamdin head of imitation turquoise flanked by

Lot 257—*continued.*

Makaras amid foliate ornament; on the sides the Triple Jewel (Norbu), copper, and gilt brass, inset with imitation turquoise, 10 in. high, by 1 ft. by 9½ in.; Tibetan

258 A large Vase and Cover, with applied panels of repoussé and openwork. On the sides the monogram of the "All Powerful Ten" (Nam chu van dan), four times repeated. On the neck the Vajra and Longevity symbols, copper, and applied gilt brass, 2 ft. 9 in. high, greatest diam. 1 ft. 7 in; Tibetan

259 A PAIR OF GUARDIAN LIONS, from a Buddhist Temple of Nepal, the heads mounted in discs of turquoise and strips of imitation coral. Tails detachable, bronze, 2 ft. 1½ in. high, 2 ft. long; Nepalese (2)

260 A Holy-water Ewer, with applied plaques, repoussé and chased, and handle and spout cast separately. Ornamented on the top-front with the Devi as Mahishasura-marddani, on the neck with the "Om. mani padme Hum" in Devanagari characters, and on the body with the four guardian Kings of the Quarters. The spout has a Nagini holding the Conch and the handle is in the form of a dragon, copper, parcel-gilt, and bronze, inset with pieces of turquoise, 1 ft. 7 in. high; Nepalese

261 A Holy-water Ewer, repoussé and chased, with handle and spout cast separately, in bronze. On the front of the top is the Divi as Mahishasura-marddani, on the neck the "Om. mani padmi Hum," and on the body quatrefoil dragon panels. The spout surmounted by a frog and a lizard, with Nagini holding Conch on front, flanked by Makaras. Dragon handle, brass lid, copper, parcel-gilt, and bronze, 1 ft. 8 in. high

262 A Vessel for Ghī (or Butter-oil for Temple-lamps). Conical, with round lid ornamented with a circular plaque with the guardian King of the North, Kuvera, riding a lion, and bearing his umbrella and the Mongoose. Swinging on four brass chains, copper, mounted with repoussé brass bands, 10½ in. high; diam. of bottom 11 in.; Tibetan

263 A Coffer, supported on the front by two cast bronze Kinnaras. The front of the coffer has a double-arcade, each with five compartments. In the upper tier are the five Dhyāni-Buddhas, and in the lower tier are their five Shaktis or Energies. The figures are of gilt-copper, and the back-pieces of gilt brass. Let into the wood-pillars are small plaques of human bone, carved with goddesses and the god Ganesha, probably from a Nag-pa sorcerer's apron, wood, gilt brass and copper, human bone, 1 ft. 2½ in. high, by 2 ft. 7 in. by 1 ft. 1½ in.; Nepalese

264 A pair of Temple pictures, executed in high relief, with episodes from the Jataka birth-stories of Gautama the Buddha, on a red-lacquered background. On the left is the incident of the Bodhisattva giving his body as food for the famished tigress and her cubs, on the right an unidentified incident, in which a Prince and his wife are seen in a Palace, a procession of horsemen up a mountainous road, and the worship of the stupa or chorten by the Prince and his wife (? the Malla Princes reverencing the Stupa), gilt brass, 1 ft. 8½ in. high, by 1 ft. 6 in.; Nepalese (2)

265 A Hand Prayer-Wheel (Mani' K'or-lo), with the paper rolls of mantras block-printed in gold contained within a green cotton bag, within it. Inset with turquoise and mounted with brass plaques bearing the syllables of the "Om Mani padmi Hum," but not in strict order, white metal, wood handle mounted in silver, 10¾ in. long; Tibet

266 TEMPLE FIGURE OF THE DHARMAPĀLA MAHĀKĀLA, with 53 heads in six-tiers surmounted by a skull, 12 legs, 24 arms within an aura of "a thousand arms." Beneath him is the kneeling goddess Vajra Varahi. Before him, on the truncated rectangular base, kneel a Naga and Nagini, and the Garuda. In relief on the base, are Tamdin heads, dwarfs, lions and devas amid foliations. Overarching the god is a Torana of flame scrollwork, inset with turquoise and coral, gilt brass, in six pieces, 2 ft. 3½ in. high, base, 1 ft. 3 in. by 8 in.; Nepalese

267 PADMA SAMBHAVA (Padma byun-gnas), the Founder of Tibetan Lāmaism in the 8th Century A.D. Seated on a padmāsana, wearing the characteristic cap of the Nyin-ma unreformed Lāmas and holding the Vajra-sceptre, the Tshe-bum and the Magic Staff (Khatvanga), silver, cast by the cire-perdue process, and parcel-gilt, 1 ft. 7 in. high; *Tibetan (Lhāsa ?)*

In an ebonized shrine, containing as back-piece a Hanging Temple picture (T'anku) painted in tempera-colours on a prepared cotton ground, with the Dhyāni-Bodhisattva Manjushri overshadowed by the Adi-Buddha as Vajra Sattva, *shrine 2 ft. 7½ in. high by 1 ft. 10 in. by 1 ft. (3)*

[See ILLUSTRATION.]

268 THE DHYĀNI-BUDDHA AKSHOBHYA, seated on a padmāsana in the "earth-witness" (bhumisparsha) attitude. He wears a detachable crown, earrings and breastplate richly jewelled with turquoise, rubies, coral and other stones. The figure rests on a miniature altar with detachable side-pieces, and an overarching back-piece (torana) displaying the five Dhyāni-Buddhas, Kinnaras and two attendant Buddhas in the pose of the Dipankara Buddha. On the base are two elephants, the cognisance of this Buddha. The whole rests on four feet, the two front composed of elephants, lions and yalis, and the two back of elephants and yalis, gilt-brass, copper, wood foundation, 4 ft. 10½ in. high, base 2 ft. 11 in. by 2 ft.; *Nepalese (for Tibetan use)*. Flanking pillars of brass, with Garuda on lotus, on pillar representing Mount Meru resting on the back of a tortoise, 4 ft. 2½ in. high; *Nepalese*

Back-cloth : A Hanging Temple-Picture (T'anku) painted in colours on cotton and varnished. Copy of a Temple-fresco representing the Buddhist Wheel-of-Life or The Six Regions of Re-birth, the twelve Nidanas or Causes leading to birth, and the Demon of Desire or Will-to-Life holding the Wheel in his claws; *Tibetan, 5 ft. 5 in. by 4 ft. 7 in. (4)*

[See ILLUSTRATION.]



Lot 267.



Lot 268.

269 HANGING TEMPLE-PICTURE (T'anku), made of an appliqué patchwork of Chinese satins and satin-damasks, representing Shakya-muni (?) seated in the "earth-witness" pose and holding a Patra with peach-spray. Embroidered border of Canton work; *made in Lhasa of Chinese materials, 3 ft. 6 in. by 2 ft.*

270 HANGING TEMPLE-PICTURE (T'anku), painted in gold and tempera-colours on a prepared cotton ground. Mount of Chinese 18th Century satin brocade enriched with gilt-paper thread, patterned with a rich lotus motive in gold on a light-brown ground; *4 ft. 5 in. high; the painting, Tibetan (monastic work), 17th-18th Cent.*

SUBJECT:—The Dhyani-Buddha Amitayus seated on a lotus-throne in the Western Paradise of Sukhavati (Devachan). His hands are held before the breast in the Dharmachakra or Turning the Wheel of the Law Mudrā. On either side of the lotus-throne opens a peony-flower to allow a male and a female devotee of Amitabha to enter his Paradise. Around him in horizontal rows are 208 miniature repetitions of the principal figure, but with hands in the Teaching Mudrā. The ground is yellow-ochre heightened with gold, supplementary details being rendered in colours.

271 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of Chinese satin brocade; the two inner borders of salmon-pink and yellow silk are enriched with gilt-paper thread, but the outer blue border is without it; *4 ft. 1 $\frac{3}{4}$ in. high; the painting, Tibetan or Nepalese (monastic work), 18th Cent.*

SUBJECT:—Sukhavati (Devachan), the Western Paradise of the Fourth Dhyani-Buddha Amitabha, who is seen seated in Dhyana pose in the middle holding the Patra in his lap. Flanking him on either side are the Eight Dhyani-Bodhisattvas, in two sets of four. Below them, in the lowest row but one, from left to right are the goddess Tara in her form as Ekajata (blue), Jambhala, a form of Kuvera the god of wealth (gold), his consort the goddess Vasudhara with six-arms (gold) and Shri

LOT 271—*continued.*

Devi in her form as Ma-cig dPal-Lha-mo (white). Along the bottom, from left to right, are the Shaktis of the Five Dhyani-Buddhas, Pandara (red, of Amitabha), Locana (blue, of Akshobhya), Vajradhatishvari (white, of Vairochana), Mamaki (yellow, of Ratnasambhava), and Tara (green, of Amoghasiddha). At the top, on the left is the Shakti of the Dhyani-Bodhisattva Manjushri (gold) and Tara as Sitatapatra aparajita (white); and on the right, the goddess Parnashavari (white halo) and the goddess Ushnishavijaya (green halo). Below the throne of Amitabha is the Lotus-lake with a lotus opening to liberate a devotee of Amitabha into his Paradise.

272 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Mount of Chinese satin brocade enriched with paper strips, with veil; 4 ft. 9 in. high; *the painting, Nepalese, 17th-18th Cent.*

SUBJECT:—The Dhyani-Bodhisattva Padma Pani or Avalokita standing on a coloured lotus-flower. His right hand makes the Mudrā of Bestowing (Vara) whilst his left holds the stem of a pink-lotus, his special symbol. At the bottom, on the left is the Family of the Donor of the Picture, and on the right is a long Nepalese inscription.

273 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold (parts unfinished). Mounts of light brown (for red), yellow and dark-blue satin brocade enriched with paper thread; 4 ft. 1½ in. high; *the painting, Tibetan (monastic work); the mounts, Chinese; with veil; 18th Cent.*

SUBJECT:—The Dhyani-Bodhisattva Avalokita in his Tantric form as Amoghapasha (Don.zags). He is eight-armed and holds the rosary, book, noose (pasha) and trident, the lotus, vase and jewel. Above him is his Spiritual Father Amitabha, to the left is the White Tara and to the right the goddess Ushnishavijaya: and at the bottom on the left is the Dhyani-Bodhisattva Manjushri, on the right the Dhyani-Bodhisattva Vajrapani, and in the centre is Mahakala the Dharmapala in his form as the Six-armed Protector (mGon.po P'yag-drug).

274 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of red and yellow cotton diaper, and plain blue cotton fabric; 3 ft. high; *Tibetan (monastic work)*; 18th Cent.
 SUBJECT:—The historic Buddha, Shakya Muni, seated on a lotus-throne in the “earth-touching” attitude. In the lower left corner, Vajrasattva, the Dhyani-Bodhisattva of the Dhyani-Buddha Akshobhya, who is seen in the lower right corner. Vajrasattva holds the Vajra and the Ghanta (Bell), and Akshobhya is seated in the same pose as Shakya Muni but holds the Vajra in his right palm. In the interspaces are the symbols of the Five Sensuous Qualities.

275 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of Chinese figured satin brocades in salmon-colour and gold, yellow and colours, and blue and colours. At the bottom is a square panel of yellow satin embroidered in coloured silks and gilt-paper thread, with veil; 4 ft. 10½ in. high; *the painting, Tibetan (monastic work)*; 18th Cent.
 SUBJECT:—In the centre, the historic Buddha, Shakya-muni seated in the “earth-witness” attitude, holding a Patra containing peaches. In the space around him, occur the two Dhyani-Bodhisattvas Maitreya (left) and Manjushri (right), and scenes from the Buddha's life. At the top-centre he is seen as Bodhisattva in the Tushita-heaven, surveying the scene, etc., of his coming incarnation. To the right he is seen in the sky as a White Elephant about to descend into his Mother Queen Maya's womb. The Queen is lying in a pavilion on the extreme right. Adjoining this pavilion is another, in which she is telling her husband, King Shuddhodana, of her dreams. Below is the Birth in the Lumbini Grove, and the incident of the Seven Steps; the Child with his Step-Mother are shewn in three scenes lower down: then He is seen seated beneath the Jambu-tree whose shadow did not move during his meditation. The bottom right hand corner is occupied with his victories over the Shakya-youth in various athletic contests. Along the bottom of the picture are depicted the Four Visions of the Old Man, the Leper,

LOT 275—*continued.*

the Corpse and the Monk, and also, in the middle the Prince Siddhartha in his Palace with his women. In the lower left corner are the Bodhisattva's visits to different Philosophers in search of Truth, his departure from Kapilavastu (beneath Maitreya), the cutting of his hair, the donning of the Bhikshu's robes, the maid Sujata offering him the bowl of milk-soup, the Temptation of the Bodhisattva by the hosts of Mara, the Illumination under the Bodhi-tree, the Offering of the Four Bowls by the Kings of the Quarters, the Preaching in Heaven and to the Five Ascetics, and his Decease.

276 HANGING TEMPLE-PICTURE (T'anku), painted in gold and tempera-colours on a prepared cotton ground. Mount of Chinese dark-blue satin brocade enriched with gilt paper strips; 3 ft. 11 in. high; *Tibetan (monastic work), possibly 17th Cent.*

SUBJECT:—The treatment is unusual. The central figure is seated in the “earth-witness” pose of the historic Buddha, but the patra with the Ashoka-branch in it, is a symbol of Amitabha. The surrounding aureole with its peacocks'-eyes is again a symbol of Amitabha as is the Lotus-flower opening to liberate a devotee before the square base. If the figure is Amitabha the Lama in the circle above him at the top may be a Panchen Lama of Tashilhunpo, in whom this Buddha incarnates. The surrounding rows of Buddhas include the Medical Buddha sManbLa and his companion Buddhas, and the thirty-two Buddhas of Confession.

277 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of Chinese red and yellow satin damask, and plain dark-blue satin, with veil, 3 ft. 11½ in. high; *Tibetan (monastic work), 18th Cent.*

SUBJECT:—The Future and Fifth Manushi-Buddha Maitreya (Byams. pa, the Compassionate One) seated in European style with legs down, and hands making the Mudra of Turning the Wheel of the Law. He holds the stems of two peony branches on whose flowers, at shoulder level rest his two symbols the Ewer and the Wheel. He

LOT 277—*continued.*

resides in the Tushita (Galdan) Heaven, nearest to earth. Beside him, on the left is the Reformer Atisha (b. 980; d. 1053, and on the right Tson-k'a-pa (b. 1355; d. 1417). In the foreground is the Lotus pond by which his devotees reach his Paradise, and in the four Pavilions to right and left of the Buddha are figures who seem to symbolise the Senses.

278 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Patchwork mount of Chinese silk damasks and brocades, and Indian (Lahore) silk brocade, 4 ft. 2½ in. high; *the painting, Tibetan (monastic work), 18th Cent.*

SUBJECT:—In the centre, the Buddha of Medicine sMan. bLa (Bhaishajyaguru), blue-skinned, holding in his lap a patra with a Myrobalans-fruit, and in his pendant right hand with out-turned palm a stem of the same fruit. Around him are the remaining Medical Buddhas including Gautama the Buddha. At the top of the panel is the Founder of the Yellow-cap sect of Lamas. Tson-k'a-pa, with his two principal disciples, Gyal Ts'ab-rje and mK'as-grub-rje to right and left of him. At the bottom are Manjushri (left), Avalokita (centre), and Vajrapani (right).

279 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of terra-cotta, yellow and dark blue satin brocade, the two inner borders being enriched with paper thread, 3 ft. 8½ in. high; *the painting, Tibetan (monastic work), the mounts, Chinese, 18th Cent.*

SUBJECT:—In the centre the fierce form of the Dhyani-Bodhisattva Manjushri as Yamantaka, the Conqueror of Death, striding over all created Beings in Yab-yum kyud.pa posture with his Shakti. Above them, in the First Row, are Tson-k'a-pa, and his two principal followers, rGyal-ts'ab-rJe (left), and mK'as-grub-rJe (right). In the second row (left), the Dharmapala Mahakala as the Six-Armed Protector, mGon-po p'yag-drug-pa, trampling on a prostrate White Ganapati.

LOT 279—*continued.*

(Right) Mahakala as the mGon-po dKar-Yid-bShi Nor-bu, the White god Protector of the Cintamani, the Jewel which realises all vows. In the third row (flanking the central figure), Mahakala as the Gur-gyi mGon-po, the Protector of the Tents (left), Mahakala as the Four-headed Protector, mGon-po Zal-bZi. In the fourth row (left), Mahakala as The Four-armed Protector of Science, mGon-po p'yag-bZi.pa (centre), Yama the Lord of Death, with his sister Yami, striding over an ox on a woman; (right), Lhamo, the Goddess, Dharmapala and Shakti of Yama, riding a mule over a sea of blood. In the fifth and bottom row (left), ? a Dharmapala; (left middle), Kuvera, god of Wealth, rNam-t'os-sras, Regent of the North and a Dharmapala; (right-middle), Begts'é, a Dharmapala, god of War and Protector of Horses; (right), a Dharmapala.

280 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of Chinese satin damask in fawn-colour, and green and fawn satin brocades enriched with paper thread, 4 ft. 4 in. high; *the painting, Tibetan (monastic work), 18th Cent.*

SUBJECT:—In the “Indian Buddhist Iconography,” pp. 87, 88 and *pl. XXIX(c)* the central figure is stated to be an emanation of the Dhyani-Buddha Akshobhya, Pratyangira, and to be worshipped under this form. It would seem, however, that she more probably represents the Supreme Tara, the Shakti of Avalokiteshvara, as the “Mother of all the Buddhas and the Bodhisattvas.” In his eleven-headed form Avalokita is seen with a myriad arms, and this figure may be the feminine counterpart of that form.

In the top left corner is Vajrasattva, and in the top right corner is Avalokita. In the bottom left corner is the goddess Parnasavari (Lo-ma-gyon-ma, “dressed with leaves”), and in the right the god of Wealth Jambhala. In the middle, below the main figure is “The Lord Protector of the Gri-gug or Flaying-knife (mGon-po Gri-gug).

281 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Mount of Chinese tapestry (ko-ssu) woven in coloured silks and gilt-paper thread, *K'ien-lung period, Mid. 18th Cent.*, with veil; 2 ft. 11½ in. high; the painting, *Tibetan (monastic work); 18th Cent.*

SUBJECT:—The Mandala (dKyil.'k'or) of the Yi.dam (Tutelary) Samvara with his shakti. He is seen in the centre of lotus surrounded by the various Devatas appropriate to the Mandala, all within a conventional “Temple” with decorative gateways at the four cardinal points. In the perimetre are scenes in eight cemeteries. Outside the mandala at the top, from left to right are the Yidam Sangdui, the Yidam Hevajra, the Adi-Buddha as Vajradhara seated in Yab.yum kyud.pa pose with his Shakti Prajnaparamita, the Yidam Kalachakra, and the Yidam Yamantaka. At the bottom on the left is the Red Tara (Kurukulla) dancing on the Demon Rahu (Eclipse) and on the right is an unidentified figure.

282 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold varnished, on a prepared cotton ground. Triple mount of red, yellow and blue satin brocade enriched with gilt paper thread, with veil; 2 ft. 8½ in. high: *Tibetan (monastic work); 18th Cent.*

SUBJECT:—A Mandala (dKyil.'k'or or Magic Circle). Within a square “temple” is an eight-pointed Chakra in blue resting upon the seed-capsule of a double lotus. Above the gates of the Temple are the Chorten (Stupa) flanked by two deer, the symbol of the Buddha's First Sermon at Benares. In the outer circle are eight cemeteries in each of which is seated a Mahasiddha.

283 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Fine mount of Chinese 18th Century satin brocade enriched with gilt-paper strips; 4 ft. 7½ in. high; the painting, *Tibetan (monastic work, after a Chinese original ?); 18th Cent.*

SUBJECT:—One of the Sixteen Apostles (Sthavira : gNas- brTan), Gopaka (Tib.sBed-byed). He went, as

Lot 283.—*continued.*

Missionary, to Mount Bi-hu. His attribute is a book, which he holds with both hands. Under the Saint, on the water at his feet is the inscription in Tibetan characters, 'P'ags-pa-gNas-br'Tan Bhé (*sic.*) byed-la-na-mo, "Reverence to the Exalted Apostle Gopa."

284 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount: the inner border is of brown (for red) satin brocade, the second border is of figured yellow satin brocade, and the deep outer border is of green satin brocade enriched with gilt paper thread, with veil; 5 ft. 6 in. high (*part at present unrolled*); the painting, Tibetan (monastic work); the mounts and veil, Chinese; 17th or 18th Cent.

SUBJECT:—In the centre is a Seven-tiered Temple, surrounded by a rainbow and enclosed within a circular blue fence guarded by chortens and Vajras. On the Fourth and Principal Tier is the Guru Padma Sambhava with his two wives, and companies of Canonised Lamas of the Red-cap Sects and two mGon-po. In the tiers above and below are Saints, Bodhisattvas and Dharmapalas, in many cases united with their Shaktis. In the topmost tier, seated alone is the Dhyani-Buddha Amitayus, whilst in the wall of the lowest tier are three gates in which are seated three of the Four Guardian Kings of the Quarters. At the top of the Rainbow is the Adi-Buddha as Yogambara embracing his Shakti Jnaneshvari. Resting on the pinnacle of the rainbow is a Chorten within which is the First Dhyani-Buddha Vairochana with his Shakti Vajradhatishvari. In the sky, on either side of the Chortens are, in the top row, Avalokita (left) and the goddess Ushnishasita or P'ags-ma gDugs dKar, "The Noble Goddess with the White Umbrella." Second row, Four rainbow Heavens containing Amitabha (left), Avalokita (inner left), the White Tara (inner right) and Shakyamuni (right). Third row, Four forms of Kuvera (Jambhala) the god of Wealth. Fourth row, The Dharmapala Hayagriva (left) and Unidentified Dharmapala (right). Just below these Dharmapalas are a crowd of Demons and

LOT 284—*continued.*

evil-creatures fleeing away from the Magic Power of the Guru and along the bottom are represented various incidents in his subjugation of the Devils infesting Tibet and other countries, of which Waddell gives an extended account.

285 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of dark-green, yellow and lighter green satin brocade enriched with gilt (?) paper strips; with veil; the painting, *Tibetan (monastic work)*, 18th-19th Cent.; the mounts, *Chinese*, 18th Cent.; 3 ft. 8½ in. high

SUBJECT:—A great Peony-tree rising from the Cosmic Ocean and supporting on its flowers and branches, the Founder of the Gelugpa or Yellow-cap sect of Lamas, Tsong-k'a-pa (b. 1355; d. 1417), together with the various companies of Buddhas, Bodhisattvas, canonised Doctors and Lamas, the eight Yidam (to the left of Tsong-k'a-pa), the six Dharmapalas (lowest row but one), and the Kings of the Four Quarters with the gods Brahma (holding wheel) and Indra (holding shell). In the top corners are 14 “Incarnation”-Lamas, those with bowls probably representing Tashi-Lamas: whilst in the middle-top is the Supreme Buddha (Vajradhara), and below him the second Dhyani-Buddha Akshobya in Yab-yum kyud-pa pose with his Shakti Locana (pale blue). In the bottom left corner are the Seven Gems of the Universal Monarch. At the root of the Tree are Gems guarded by two Nagas, and on the right lower corner is the Magic Mountain Meru surrounded by conventional mountains, oceans and the twelve continents; a group of the Five Sensuous Qualities, and a peony-shrub with six food-vessels, perhaps symbolising the six senses.

286 HANGING TEMPLE-PICTURE (T'anku), painted in tempera-colours and gold on a prepared cotton ground. Triple mount of Chinese salmon-coloured, yellow and greenish silk brocade, the two inner borders and an applied panel at the bottom being enriched with gilt-paper thread, 4 ft. 3 in. high; *Tibetan (monastic work)*; 18th Cent.

SUBJECT:—One of the Panchen Lamas of Tashilhunpo

LOT 286—*continued.*

Monastery? Possibly, the Panchen bLo.bZang Ye-shes. He was considered to be the Fourth Reincarnation of the Panchen Rin Po-ch'e of Tashilhumpo and had been consecrated by the Fifth Grand Lama of Lhasa, Nab-dBang bLo-bsang rGya-mTs'o (1617-1682). Lozang Yeshe in his turn consecrated the second and third Dalai Lamas. In the year 1728 the Emperor of China Yung Ch'eng appointed the Panchen temporal ruler over that part of Tibet which lies to the West of Panam. He is seated in the "witness attitude" of Shakyamuni: the Lotuses at the level of his shoulders bear the Sword and the Book, the Symbols of the Dhyani-Bodhisattva Manjushri. In the surrounding field are scenes in the life of the Lama from the time of his birth onward. In one or two of the incidents depicted there appears the Holy-water Ewer with the Peacockfeather Brush used in the Consecration services. At the top of the picture are four of the Buddhas of Confession.

287 HANGING PANEL, the centre of black satin brocade, woven in colours and gilt-paper thread; the border, formerly used for a Temple-picture, of terra-cotta satin, and satin brocade enriched with gilt-paper thread; *Chinese*. 19th Cent.; 4 ft. 9½ in. high

SUBJECT:—Centre panel. Detached sprays of Lotus, Rose, Hawthorn, Japonica, and other flowers, interspersed with flying butterflies and single blossoms, all in bright colours and gold on black. The brocade portions of the border have the Imperial Dragon guarding the Pearl in gold and colours on a terra-cotta ground, and the satin damask portions have dragon-medallions and conventional cloud-forms in rows.

288 VOTIVE PANEL OR JEWELLED T'ANKU, of silver, silver-gilt, gilt-copper and gilt-brass, inset with Tibetan turquoise, lapis lazuli, and other semi-precious stones, Nepalese coral and ivory, and Burmese spinel rubies upon a backing of wood; *Nepalese (Newari work)*, 18th or early 19th Cent.; 20 in. high by 16½ in. wide

In the centre, supported on an ornamental base, stands the White Amoghapasha (a form of the Dhyani-

LOT 288—*continued.*

Bodhisattva Avalokita) facing to the front and holding in his eight hands the Rosary and Book, the Noose and Hook, the Lotus and Holy-water Vessel, whilst the two remaining hands make the Abhaya and the Vara Mudras. He is flanked by the Goddesses Tara (blue) and Sarasvati (red). At the top in the centre is the blue Dhyani-Buddha Akshobhya, between two forms of Avalokita, that on the left being in the attitude and with the attributes of the Dharma, and that on the right Padmapani (red). At the bottom, in the middle, is the standing figure, in ivory, of Avalokita as Padmapani : on the left, the Dhyani-Bodhisattva Vajrapani (blue) and on the right, the Dhyani-Bodhisattva Manjushri (red). The ground is composed of a great variety of precious stones set in scrolling silver filigree. The frame is mounted with panels and rosettes of stones, and at the four corners are Tamdin figures. On the back of the panel is a rectangle of red cotton cloth, painted with the Sacred Monogram of the "All-powerful Ten" (Nam-chu Van-dan), in interlaced Sanscrit characters.

289 VOLUME OF THE KANJUR (bKah. 'Gyur) : Section of the Abidharma (Ch'os-non-pa) : entitled "Shes-rab-kyi pha-rol-tu Phyin-pa br Gyad-ston-pa." The Prajna-paramita in 8000 slokas. A condensed version of 12 volumes of the Prajna-paramita, for the use of the lower grades of monks. A Mahayana scripture on Metaphysics, treating on "The having arrived at the other side of Divine Knowledge."

Two pine-wood containing Covers, formerly lacquered ; 28 in. by 11 in. The upper cover is carved on the inner side with the figure, in relief within a niche, of Shakymuni the Buddha, seated in the "earth-witness" attitude and holding his patra in his lap.

Introductory page : "rGya-gar-sKad-du," in the language of India (Sanskrit).

Title-page : "'P'ags-pa Shes-rab-kyi p'a-rol-tu Pyin-pa brGyad-ston-pa." Arya Prajna-paramita in 8000 slokas., and the statement that the Prajna-paramita is here gathered into one volume, etc.

LOT 289—*continued.*

Text: 429 pp., double-sided.

The text is written in Tibetan characters in gold on a thick paper, stained indigo-blue and made from the inner bark of the Daphne cannabina shrub, which grows on the lower Himalayas from the Indus to Bhutan.

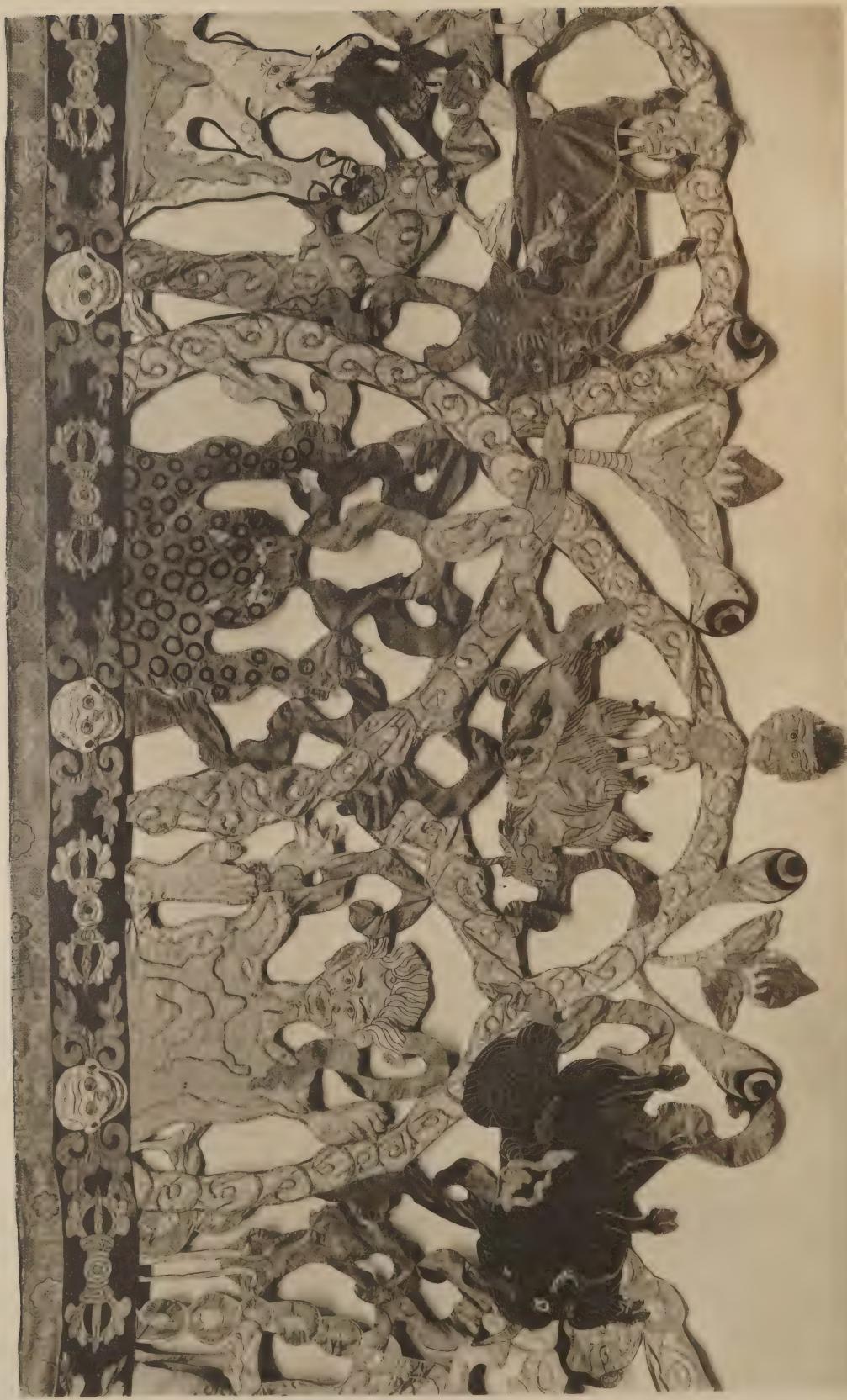
290 FIGURE OF THE DHYANI-BUDDHA AKSHOBHYA, of frosted rock-crystal with repoussé silver-gilt mounts inset with precious stones; *Nepalese (Newari work), 18th Cent.*; 4½ in. high

Akshobhya is represented as a Crowned Buddha, and is seated on a triangular lotus-base in the “earth-witness” (bhumi-sparsa) attitude, which he shares with the historic Buddha, Gautama. The additional mounts comprise a five-pointed crown, earrings, breast-ornament, armlet and encircling fillet round the base. They are enriched with turquoise, coral, ruby, amethyst and pearl. The “Charm-place” (zun-zhug) is unviolated and is sealed with a copper sealing-plate, incised with the double-vajra (visvavajra), and the syllables OM.AH.HUM.HRI.

291 FIGURE OF GAUTAMA BUDDHA, carved in rock-crystal obtained probably from North Burma; *Nepalese (Newari work), early 19th Cent.*; 2 5/6 in. high

The Buddha is seated in the “earth-witness” attitude upon a lotus base

292 A GRAECO-BUDDHIST PANEL of talcose schist, carved in medium relief; 17½ in. high by 17½ in. wide; *under marked Byzantine influence, late style, perhaps 5th Cent. A.D.* In wooden frame, with brass carrying-handle
On the right, within a round-arched niche, sits Gautama the Buddha, with hands held before the breast in the “Dharmachakra” or Turning the Wheel of the Law mudra. His seat is an open lotus. To the left stands the Dhyani-Bodhisattva Padmapani, beneath a pointed arch, holding a lotus bud and another indeterminate object. Between the arches a figure looks down at the Buddha. The highly conventionalised treatment points to the latest period of the Graeco-Buddhist art, and its date may be even more recent than that assigned.



Lot 294.

293 EXORCISING-DAGGER (P'urbu), of carved and stained teak-wood; *Eastern Tibet (?)*; 14½ in. long
 Triangular blade, carved on its sides with interlaced snakes, animals, birds, the Sun and Moon, and water. Vajra-handle, with knobs above and below of similar snake-motive. Pommel of four faces (probably Buddha-faces). Black cotton streamer, fitted two brass grelots and a double string of “coral”-beads.

294 HANGING FRIEZE (*K'añ sa*) from the Temple (*Lha-K'añ*) of a Tibetan Tantric Wizard-Oracle (“*Ch'os-sKyón*”) of the Black Hat Sect of Lāmas. Cut and appliquéd open-work of Chinese velvets, satins and brocades with embroidered and painted details, on a satin backing. Top band charged with skulls and thunder-bolt sceptres (*rDor-Jes*), and from which hangs openwork tracery of flayed animal and human skins, swags of viscera, pendant eyeballs, amid which are bulls, yaks, elephants and other animals, the Buddhist series of Eight Glorious Emblems, the Seven Gems of Chakravartin, etc.; *Tibetan (monastic work)*, early 19th Cent.; 112 ft. 6 in. long, 4 ft. 2 in. high

** Note.—A magnificent and unique piece. “The most wonderful piece of its kind I have ever seen.” (A. J. D. Campbell). To every considerable Monastery is attached a Tantric Oracle who predicts the fortunes of the near future. At Lhāsa, the State Oracle's Temple was found to be much more refined and gorgeous in its appointments than the Jo-K'an.

[See ILLUSTRATION.]

END OF SALE.

SOTHEBY & CO.'S

SALE OF

ORIENTAL WORKS OF ART

The Property of Mrs. G. A. Duigenan.

JUNE 29th and 30th, 1927.

PRICES AND BUYERS' NAMES.

LOT		£	s.	d.	LOT		£	s.	d.
1	Williams	...	...	10 6	33	Carrol	...	...	15 0
2	Bluett	...	...	10 6	34	Carrol	...	...	2 0 0
3	Passed	...	...	—	35	Williams	...	...	4 10 0
4	Miller	...	...	1 5 0	36	Passed	...	...	—
5	Carrol	...	...	15 0	37	Mallett	...	...	9 10 0
6	Williams	...	...	6 5 0	38	Carrol	...	...	4 10 0
7	Holbrook	...	...	1 0 0	39	Carrol	...	...	6 0 0
8	Carrol	...	...	3 5 0	40	Williams	...	...	10 0
9	Passed	...	...	—	41	Morris & Co.	...	3 10 0	0
10	Leggatt	...	...	2 5 0	42	Hancock	...	...	5 10 0
11	Carrol	...	...	1 15 0	43	Passed	...	...	—
12	Passed	...	...	—	44	Passed	...	...	—
13	Collier	...	...	10 0	45	Passed	...	...	—
14	Spink	...	...	19 0 0	46	Passed	...	...	—
15	Clegg	...	...	2 15 0	47	Harvey	...	...	3 5 0
16	Carrol	...	...	3 10 0	48	Garabed	...	...	2 10 0
17	Harvey	...	...	1 15 0	49	Frank	...	...	9 10 0
18	Frank	...	...	4 5 0	50	Carrol	...	...	4 10 0
19	Harvey	...	...	1 0 0	51	Passed	...	...	—
20	Crawley-Boevey	...	1	10 0	52	Williams	...	...	1 0 0
21	Williams	...	...	4 0 0	53	Williams	...	...	2 0 0
22	Harvey	...	...	6 10 0	54	Garabed	...	...	1 5 0
23	Carrol	...	...	15 0	55	Carrol	...	...	5 5 0
24	Collier	...	...	7 10 0	56	Passed	...	...	—
25	Carrol	...	...	3 5 0	57	Passed	...	...	—
26	Carrol	...	...	6 0 0	58	Deakin	...	...	1 1 0
27	Carrol	...	...	15 0 0	59	Carrol	...	...	1 5 0
28	Collier	...	...	1 15 0	60	Carrol	...	...	1 15 0
29	Williams	...	...	3 5 0	61	Carrol	...	...	1 15 0
30	Passed	...	...	—	62	Carrol	...	...	15 0
31	Garabed	...	...	2 0 0	63	Passed	...	...	—
32	Deakin	...	...	3 0 0	64	Amsley	...	4 0	0

LOT		£	s.	d.	LOT		£	s.	d.	
65	Carrol	...	15	0	115	Schimitzu	...	7	0	
66	Garabed	...	15	0	116	Williams	...	6	0	
67	Garabed	...	4	5	0	117	Schimitzu	...	10	0
68	Collier	...	1	0	0	118	Jacobs	...	2	0
69	Williams	...	3	3	0	119	Carrol	...	1	15
70	Hancock	...	155	0	0	120	Carrol	...	2	10
71	Carrol	...	31	0	0	121	Frank	...	10	0
72	Brown, J.	...	5	10	0	122	Carrol	...	4	10
73	Williams	...	6	10	0	123	Frank	...	5	0
74	Williams	...	3	10	0	124	Frank	...	5	10
75	Passed	...	10	0	125	Williams	...	11	0	
76	Garabed	...	15	0	126	Hughes	...	5	10	
77	Hancock	...	2	15	0	127	Schimitzu	...	13	0
78	Deakin	...	15	0	128	Deakin	...	3	0	
79	Passed	...	15	0	129	Collier	...	12	0	
80	Deakin	...	1	0	0	130	Bluett	...	11	10
81	Lee	...	22	0	0	131	Frank	...	6	0
82	Garabed	...	15	0	0	132	Frank	...	4	0
83	Carrol	...	6	0	0	133	Bluett	...	12	0
84	Carrol	...	1	5	0	134	Frank	...	7	0
85	Brown	...	1	0	0	135	Frank	...	4	0
86	Carrol	...	3	5	0	136	Collier	...	6	0
87	Brown	...	3	0	0	137	Collier	...	10	10
88	Deakin	...	3	5	0	138	Bluett	...	3	10
89	Frank	...	1	5	0	139	Collier	...	6	15
90	Carrol	...	4	10	0	140	Williams	...	8	10
91	Jacobs	...	4	0	0	141	Williams	...	5	10
92	Jacobs	...	1	0	0	142	Frank	...	5	10
93	Frank	...	5	10	0	143	Wiliams	...	8	10
94	Frank	...	9	0	0	144	Lee	...	7	0
95	Frank	...	15	0	0	145	Williams	...	7	10
96	Schimitzu	...	7	0	0	146	Collier	...	3	15
97	Garabed	...	3	10	0	147	Carrol	...	15	0
98	Carrol	...	6	0	0	148	Clegg	...	5	5
99	Minken	...	8	0	0	149	Carrol	...	10	0
100	Carrol	...	14	0	0	150	Collier	...	1	0
101	Garabed	...	7	0	0	151	Collier	...	12	0
102	Garabed	...	4	0	0	152	Schimitzu	...	5	10
103	Frank	...	3	10	0	153	Schimitzu	...	2	0
104	Cash	...	2	5	0	154	Schimitzu	...	1	10
105	Frank	...	2	0	0	155	Schimitzu	...	5	0
106	Carrol	...	3	10	0	156	Schimitzu	...	14	0
107	Collier	...	2	0	0	157	Carrol	...	4	15
108	Frank	...	2	0	0	158	Clegg	...	4	5
109	Frank	...	2	5	0	159	Pollock	...	3	5
110	Carrol	...	2	0	0	160	Carrol	...	3	10
111	Frank	...	2	15	0	161	Frank	...	1	15
112	Carrol	...	16	0	0	162	Carrol	...	7	10
113	Schimitzu	...	11	0	0	163	Carrol	...	3	5
114	Spink	...	11	0	0					

SECOND DAY'S SALE.

LOT		£	s.	d.	LOT		£	s.	d.		
164	Nott	...	9	0	0	209	Carrol	...	38	0	0
165	Nott	...	7	10	0	210	Liberty	...	5	0	0
166	Nott	...	9	10	0	211	Blairman	...	14	10	0
167	Spink	...	26	0	0	212	Campbell	...	102	0	0
168	Nott	...	6	10	0	213	Blairman	...	45	0	0
169	Campbell	...	3	10	0	214	Wright	...	2	10	0
170	Thompson	...	17	0	0	215	Wright	...	5	10	0
171	Nott	...	10	10	0	216	Wright	...	2	10	0
172	Nott	...	13	10	0	217	Wright	...	5	15	0
173	Nott	...	15	0	0	218	Passed	...			
174	Pease	...	2	10	0	219	Carrol	...	6	10	0
175	Sutton	...	5	0	0	220	Carrol	...	3	10	0
176	Campbell	...	3	5	0	221	Carrol	...	5	10	0
177	Franck	...	8	10	0	222	Joshua	...	2	10	0
178	Campbell	...	5	10	0	223	Lee, J.	...	7	0	0
178A	Carrol	...	1	15	0	224	Lorimer	...	2	0	0
179	Carrol	...	4	5	0	225	Carrol	...	2	10	0
180	Nott	...	6	0	0	226	Carrol	...	2	10	0
181	Nott	...	6	10	0	227	Kevorkian	...	7	0	0
182	Carrol	...	2	15	0	228	Snyder	...	25	0	0
183	Carrol	...	3	0	0	229	Carrol	...	16	10	0
184	Nott	...	3	5	0	230	Harland	...	4	5	0
185	Collier	...	3	5	0	231	Carrol	...	7	0	0
186	Nott	...	2	10	0	232	Williams, W.	...	8	0	0
187	Gray	...	3	3	0	233	Carrol	...	3	0	0
188	Nott	...	2	15	0	234	Snyder	...	56	0	0
188A	Franck	...	4	0	0	235	Williams, W.	...	3	0	0
188B	Joshua	...	2	5	0	236	Snyder	...	7	10	0
189	Nott	...	3	15	0	237	Snyder	...	21	0	0
190	Collier	...	1	15	0	238	Claridge Gallery	...	4	10	0
191	Williams, W.	...	3	0	0	239	Claridge Gallery	...	5	10	0
192	Nott	...	3	10	0	240	Miller	...	15	10	0
193	Nott	...	8	0	0	241	Snyder	...	5	10	0
194	Spink	...	15	0	0	242	Carrol	...	2	10	0
195	Williams, W.	...	7	0	0	243	Snyder	...	6	0	0
196	Williams, W.	...	9	0	0	244	Williams, W.	...	6	10	0
197	Collier	...	1	10	0	245	Carrol	...	3	0	0
198	Wright	...	6	5	0	246	Garabed	...	4	5	0
199	Franck	...	2	2	0	247	Williams, W.	...	2	15	0
200	Collier	...	6	0	0	248	Claridge Gallery	...	3	0	0
201	Collier	...	2	10	0	249	Claridge Gallery	...	3	5	0
202	Franck	...	2	0	0	250	Carrol	...	1	10	0
203	Franck	...	5	0	0	251	Carrol	...	1	5	0
204	Carrol	...	5	0	0	252	Claridge Gallery	...	1	10	0
205	Carrol	...	1	15	0	253	Claridge Gallery	...	6	0	0
206	Passed	...				254	Liberty	...	4	10	0
207	Carrol	...	4	10	0	255	Kevorkian	...	12	10	0
208	Carrol	...	5	0	0	256	Maggs	...	5	10	0

LOT		£	s.	d.	LOT		£	s.	d.		
257	Lee, J.	...	3	10	0	277	Gray	...	4	4	0
258	Kevorkian	...	5	0	0	278	Claridge Gallery	3	5	0	
259	Kevorkian	...	20	0	0	279	Gray	...	2	5	0
260	Kevorkian	...	12	0	0	280	Beasley	...	3	0	0
261	Collier	...	9	0	0	281	Claridge Gallery	2	5	0	
262	Thompson	...	3	0	0	282	Beasley	...	1	5	0
263	Carrol	...	7	0	0	283	Kevorkian	...	6	10	0
264	Carrol	...	10	0	0	284	Kevorkian	...	6	0	0
265	Beasley	...	2	0	0	285	Kevorkian	...	3	5	0
266	Carrol	...	7	10	0	286	Kevorkian	...	4	0	0
267	Beasley	...	31	0	0	287	Lorimer	...	1	15	0
268	Lee, J.	...	152	0	0	288	Kevorkian	...	25	0	0
269	Liberty	...	3	10	0	289	Carrol	...	15	0	0
270	Kevorkian	...	3	0	0	290	Carrol	...	9	10	0
271	Kevorkian	...	3	0	0	291	Kevorkian	...	2	0	0
272	Kevorkian	...	5	10	0	292	Kevorkian	...	38	0	0
273	Kevorkian	...	4	10	0	293	Maggs	...	4	0	0
274	Franck	...	1	10	0	294	Carrol	...	26	0	0
275	Claridge Gallery	5	10	0							
276	Kevorkian	...	2	5	0	Total of Sale	...	£2,127	6	0	

VALUATIONS.

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In London	£5	5	0
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NOTICES OF SALES.

NOTICES OF ALL SALES APPEAR IN THE FOLLOWING PAPERS :

<i>Mondays</i>	Daily Telegraph; Morning Post.
<i>Tuesdays</i>	...	...	Times.

NOTICES OF SPECIAL SALES APPEAR IN THE FOLLOWING PAPERS :

A. ENGLISH.

<i>Thursdays</i>	...	Times Literary Supplement; Scotsman, and Glasgow Herald; Western Mail.
<i>Saturdays</i>	...	Country Life; Sphere; Illustrated London News; Field; Publishers' Circular; Clique;

and *Monthly* in the Burlington Magazine; Connoisseur; Apollo; London Mercury; and Bookman's Journal.

B. FOREIGN.

Journal des Arts (Paris).	Philadelphia North American.
Gazette de l'Hotel Drouot (Paris).	New York Times.
Renaissance de l'Art Fran ^ç aise.	New York Evening Post.
American Art News.	Boston Evening Transcript.

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JUN 22 1927

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